Public SPACE

the Individual







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All of the contributors to this project retain the copyrights to their individual works. Reproduction without written permission is prohibited. This collaboration is a project of the inSITE97 community engagement program, co-sponsored by the Athenaeum Music and Arts Library and implemented through a series of three summer workshops at the Athenaeum School of the Arts in La Jolla and San Diego. Each participant was asked to produce a page of text and image for a work to be printed in an edition of 500. The goal was to provide a forum for exploring the relation of the individual to public space. A secondary goal was to experience the dynamics of collaboration, since this is the modality in which most decisions about public space are made, or should be made.

The first two meetings of each session were devoted to the development of text ideas through writing and discussion. Participants responded to a list of questions relating to the concept of public space; then as material was shared in the group context, thematic ideas and definitions gradually emerged. Guidelines for type style and page layout were determined, and each group addressed the issues of paper choice, book and cover design, titles, fonts, and wording.

For generating original imagery, everyone was given a roll of black-andwhite film which they used for visual investigations relating to the content of their writing. The third meeting was was spent looking at photographs and discussing how to proceed in creating pages where text and image functioned together artistically to convey the participants' ideas. At the fourth meeting, the finished pages were collected and assembled in the order they were to appear in the book. As coordinator, I wish to thank the fifty people who contributed their time, resourcefulness, and talent to the completion of this project. Experiences shared in the workshops were rich and diverse: idyllic memories of nature; scenes of accident, violence and crime; political and economic confrontation; ecological concerns; the paradoxes of public art; deeply personal alienation, humor, joy; the sense of community; questions answered, questions raised. From this diversity, a thought-provoking continuity of expression has emerged, attributable both to the sensitivity of the participants and to the magic of the collaborative process. I congratulate everyone for their care and creativity in preparing pages, and for the inspiration they provided each other.

This project has been a deeply rewarding experience for me. I wish to thank inSITE97 and the Athenaeum Music and Arts Library for their sponsorship, and most of all Erika Torri of the Athenaeum, Buffy Fuller of the Athenaeum School of the Arts, and Renee Weissenburger of inSITE97 for their unfailing imagination and support. I am especially grateful to Chuck Rhoades of Continental Graphics for his guidance, expertise, and endless patience; and to Kathy Miller, Diane Weintraub, Karen Rhiner and Liz Zapeda for help with manuscript and exhibition preparation. Above all, my thanks are due to the participants, whose interest and energy have made the book a reality.

Genie Shenk, Project Coordinator 1997





Mary Kay Gardner Jonathan Austin Diane Weintraub Joan F. Austin **Charleen Weidell Jayne Relaford Brown Nancy Gordon Barbara Potts** Linda Gail Litteral Sara Rosenbluth **Marie Farrar Denise Cline Peggy Foster Helen Petre** Tama Dumlao **Mary Lynn Dominguez Moya Devine Kathy Miller**



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ALL THE NAMES OF THE WAR DEAD ON THE MONUMENTS IN ALL THE COUNTRIES OF THE WORLD TODOS LOS NOMBRES DE LA JENTE QUE MURIO EN LA GUERRAS EN LOS MONUMENTOS EN TODOS LOS PAISES DEL MUNDO

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Smell the salty air Smell the salty air Walk on the crystalline sand Walk on the crystalline sand Eive gently on the planet Live gently on the planet Our public space for all life Our public space for all life



PUBLIC DISPLAYS OF AFFECTION If I KISS MY LOVER when I drop her off for work, is that a PUBLIC or a PRIVATE act? If I wory DARK BARS this might be the LAST TIME I will see her, that a CAR or QUAKE could come BETWEEN US AND HANDS HELD before the day is THROUGH, or simply want to WISH her a good day, should we REFRAIN to	before the day is THROUGH, or simply want to WISH her a good day, should we har hour we BELOW THE WINDOW LINE make THE FOLKS AROUND US comfortable? And if I think of THEM at all, does that mean IN CARS OUR KISS is THEIRS now? Is it PUBLIC property-IN SPITE of or BECAUSE of someone else. ARE NOT MADE UP FOR	instead of FOR OURSELVES? "I don't care what they do in POIVATE," some folks say, but <i>BY A YEAP</i> does MY LOVE, MY LIFE end at m oor? Here on this PUBLIC street, in BROAD L IGHT, <i>PRIC PARDE</i> . I BEND TOWARD YOU in CHARVED and PRIVATE OF DIMINO OF US, a KISS.	
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Go to the ocean for at least one hour LOOK at the waves ... are there any two alike ? similar ? howare they different or alike ? Make your hand print in the sund Mane five more ... are there and noo alike ! litterent ! Loe words and invar + medium to discuss your reaction to this seconon.

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'50% of gay or lesbian youth are rejected by t

40% of the homeless youth in Seattle are gay

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where is the dancer in the secret ? Nothing would be different without it except the lie

Within the silent lie dwells the danger

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whærævær i drive or walk i look for what grows wild and celebrate the jimson weed that pushes through the edge of the freeway

ART ANDHUMANITY ARE ART ISNTALUXURY HUMAN DESIREFOR POWER A SHOWCASE FOR THE BIGOTRY MONEY OF HUMAN GREED POLITISS IT IS LITTERED WITH THE DETRITUS TH ROUGH MANY **PUBLIC SPACES** THE PATH WE TRAVEL IN LIFE MOVES ART IS THE SOUL OF HUMANITY MADE TANGIBLE

Rocks on the beach Statues of stone Battered by wind and sand People like us? Smoothed by water Smoothed by water

Sara Rosenbluth

CONCRETE CONGESTION EXHAUST ASPHALT FAULT SPEED FREEDOM WHAT WAS IT LIKE BEFORE CARS? TIN LIZZY MODEL T INFINITI CAR CAR MARIE FARRAR CONCRETE CAR MARIE FARRAR CONCRETE CONGESTION EXHAUST ASPHALT FAULT SPEED FREEDOM WHAT WAS IT LIKE BEFORE CARS?

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downtown. Then the other day, right in front of our gallery, there was a woman relieving herself, her pants down around her ankles. I became so angry and I yelled at her. " Why do you do such a private thing in public?" and she replied, "Where else can I go? I have no home. I have no private space".

ART IN PUBLIC SPACE

Architects Interior Designers Landscape Architects Artists Should function together Location Sensitivity Cultural Differences Emotional Political Touching Playing Educate

Advance without repetition

-or

LOOK/SEE

offensive















Pat Miller Susan Lindsey **Jeanette Roy Keith May** Al Margraff **Mimi Labrucherie** Sibyl Rubottom Sid Goodman Leonor Luna **Gay Bawa Odmark Diane Gage Jacqueline Jacobs Melissa Elliott Elaine Antoniuk Jim Machacek**



Sand Lote of sand Sand that magically appeared inside shoes and klaven toes Swinging touching the clouds Cold steel and the lingering smell of metal Bright, shiny, hot metal Slick, sliding, fast a helping hand Whisperid secreta Saughter that tickles the ear Yelle and screams Ready or not here I come



the first of the people? I the people? I the first of the people? I t

MPRON.

Rock
LAKE MURRAY: A PUBLIC PLACE

A PAGE FROM MY SKETCHBOOK, SPRING, 1997



THERE YOU CAN: JOG, SKATE, BICYCLE, WALK, FISH, PICNIC, FEED THE BIRDS, SIT, SKETCH, OR DO NOTHING.



Clear with light haze; Visibility: 3-5 miles; air temperature 70°, water temperature 69°; Diving conditions, La Jolla Cove: fair with light surge; Surf: 1-2 feet with fair shape. Most frequently asked questions of lifeguard: How far is it to the quarter-mile buoy? How far is it from the quarter-mile to the half-mile buoy? While I swim to the buoy could you just keep an eye on me?

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Clear with slight haze, comprehensibility poor. Tourists surging thickly, dangerous for land mammals. Last night they drained the Cove and filled it with fresh Evian water this morning. La Jolla Cove Lifeguard Station announcement board reads like the I Ching. Public beach, private swims. Cloudy, burning off by mid-morning. Garibaldi meeting mid-afternoon.



me Aunque algunos aleguen que es malo para mi pasar tanto tiempo contigo, yo te disfruto, me llevas a produces una inmensa paz, estar contigo es un placer, me conduces al país de los sueños y los recuerdos, lo imposible lo medito junto a ti, los éxitos se tu lado y me hacen ver lo grande de mis logros. Se que algunos te temen pero yo a ti te deseo, te admiro y que estoy a misma, que desconozco de mí multiplican gracias a los momentos respeto, mi siempre amiga... Soledad recorrer lo



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AWAY AT LAST FROM THE HUSTLE AND, BUSTLE QF THE CITY. PROTECTED BY THE ROAR OF THE CRASHING WAYES. I AM CENTERED

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private	
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Melania Santana Rios **Tracee Williams Karen Rhiner** Leonardo Francisco **Renee Michelle Weissenburger** Sarai Austin Sharon Reo **Elizabeth Zepeda Ellen Phillips Charlotte S. Bird Carol Mary Buckley Fran Watson Stephanie Juno** G. Pasha Turley **Pamela Gerhardt** Judith A. Stutz **Ellen D. Erenea**



The last street in front of the Ocean is

where,

cape



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8 82 AFTER 10 YEARS OF LIVING IN THE STATES, THE STATES, THE SAN ROQUE PALENGKE AND FIND MYSELF AND FIND MYSELF CONFORTED BY THE SMILES AND WHISPERS OF STRANGERS When I leave The safe sanctuary Or my privace life And melt my body Into the tangled streets Or public space, have 1 automatically Relinquished government Over my body? Who then Becomes the guardian? Who then Becomes the violator?



SPACE IS A PLACE WHERE OBJECTS AND EVENTS OCCUR

They say a woman's dreams are almost always in interior spaces. I know mine are, especially the ones I dream by day, my nose pressed to glass like the hungry and homeless outside a cafe

"I'd like to do something in this space ... I have this piece I want to do..." They begin to not hear almost before I have spoken, "What do you mean performance," I have heard a hundred times, "do you mean like a play?"

I see now how I start to back up then, containing myself in someone else's perception of reality, erasing the floor beneath me as I go. I have considered a crucifixion piece, hanging myself by nails to the wall, a picture hook at the back of my head, but that kind of drama is not my style.

Do not concede conversationally, I tell myself. Do not let them believe you agree when you merely understand what they say. Understanding is not agreement.

In the wisdom of Ayurveda, I am seen as the expression of Vata. Vata is space and motion and sound. Vata is the movement of all life. As her daughter I must move through space, making sound. I need a place to do it.

Sarai Austin



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traiter

n person not known

ently. street, n public city road.

stren'ulous, adj. vigorous; active -stren'ulous-ly, adv strep'to-coc'cus, n. pl. -cl. one o group of disease-pro-fucing bacte ria. stress, 1. emp! -n 2. emnhasis - sh.

Jowned the street for a while, I was a living legend. It was a gift, a consolation pringe really and I loved it. It was perfect. It had all the important things and many other things -- late a night & rampages Strings of garres, liquor in pyper 6 agis when I entered an establishment, I was pope weeted by name of with appropriate respect WON On the street strangers would recognizeine, cross to the other side. Some of the more cocky would sidle up, try to touch my evils hime (There was a certain allowance in my rule. My street was worth a lot I was loath to give it up And if I romanticigle it beyond reason, it is only because it from anced hoso well.

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I just want To BE See Cant

Free to be invisible G. Pacha Turley







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